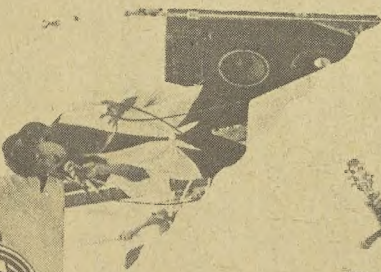




FREE

# It's Only ROCK'N'ROLL

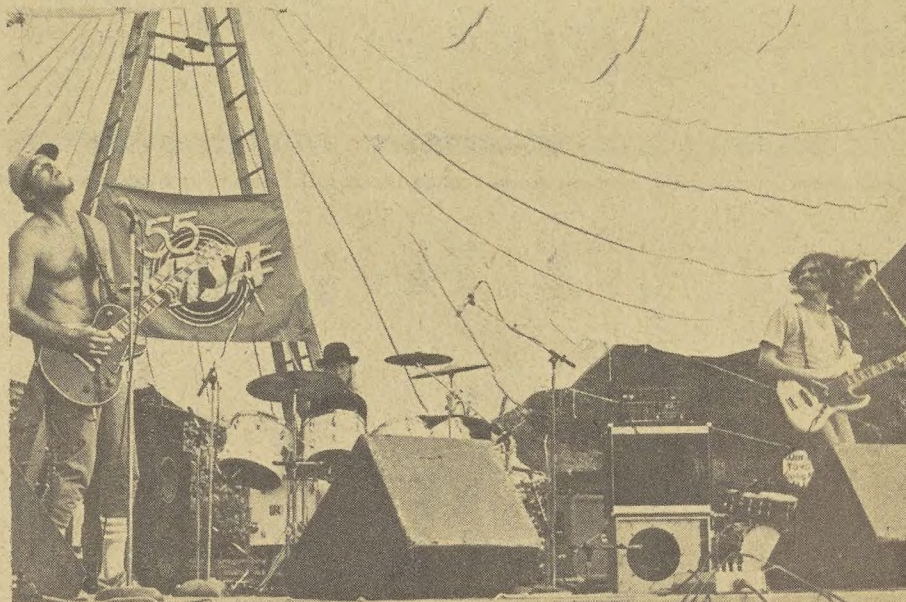
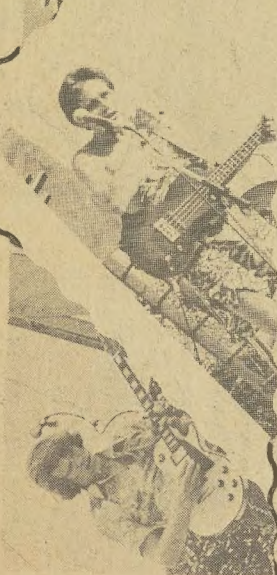
Southern Storm



Krayolas



Drugstore Cowboys





## CONTENTS

### Bill Bruford

by David Arthur page 4

### Ed Shaughnessy

by Robbin Cresswell

### Truckers' Story

by Ron Young page 6

### DEVO

by Brent Stone page 7

### In Concert

page 8

### Film Review

by Bruce Smith page 9

### David's Dusty Discs

by David Frost page 10

### Tomato Records Story

by Scott A. Cupp page 11

### Heart of the City

by Jim E. Beal Jr. page 13

### Vinyl Habits

page 15

## STAFF

### EDITOR and PUBLISHER

Ron Young

### ASSOCIATE EDITOR

Brent Stone

### LOCAL SCENE EDITOR

Jim. E. Beal Jr.

### CONTRIBUTING WRITERS

David Frost

David Arthur

Dean Friedman

Frank Haecker

Bruce Smith

Scott A. Cupp

Janine Musto

Robbin Cresswell

### CONTRIBUTING PHOTOGRAPHERS

Bruce Smith

Clyde Kimsey

Hal Kohlman

### LAYOUT BY

Ken Banning

### CHIEF PHOTOGRAPHER

Robbin Cresswell

IT'S ONLY ROCK'n'ROLL is published monthly except January. All contents herein copyright 1979 Ron Young. Send all mail to IT'S ONLY ROCK'n'ROLL P.O. Box 5629, San Antonio, Texas 78201. Phone — (512) 732-8347. Logo copyright 1979 IORN.

cover photos by Robbin Cresswell & Clyde Kimsey

# IT'S ONLY ROCK'N'ROLL

## BACK COPIES

Now is your chance to get any back issues of IT'S ONLY ROCK'N'ROLL that you might have missed. Besides articles and interviews, each issue is filled with action concert photos, record reviews and more. Each back issue is .50¢ each. Please check below the issue(s) you want.

#4—Patti Smith, Nick Lowe Part II, Vince Vance and the Valiants

#5—AC/DC, Springsteen, Yesterday and Today, Patti Smith Part II.

#11—Judas Priest, Police, Rush, Angel, John Cale

#12—Heyoka, Toto, Gino Vanelli, Robert Gordon, Doug Sahm

#13—Joe Jackson, Budgie, Boomtown Rats, Kenny & The Kasuals

#14—Triumph, AC/DC, Chris De Burgh, Badfinger, Skyscrapers

#15—Nazareth, Sirius, Robert Fripp, John Hiatt



ISSUE # 4



ISSUE #5



ISSUE #11



ISSUE #14



ISSUE #12



ISSUE #13



ISSUE #14

In Coming Issues

CHRIS DE BURGH

DAVE EDMUNDS

The **KRAYOLAS**



MAGAZINE

JOURNEY

B-52's

Each issue of IT'S ONLY ROCK 'N' ROLL goes faster. A subscription will guarantee a copy each month. Only \$5.00 for 12 issues.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

ZIP \_\_\_\_\_ AGE \_\_\_\_\_

Mail payment to---IT'S ONLY ROCK 'N' ROLL, P.O. BOX 5629 San Antonio, Tx. 78201



## Letters

IT'S ONLY ROCK'N'ROLL appreciates any letters of praise or complaint you wish to send us. If there's something you'd like for us to look into locally, anything from the club scene and its bands, concerts and ticket prices to local recording studios we'll do it. Also if you'd like to write or take pictures or submit artwork we'd be happy to hear from you. Send all mail to: IT'S ONLY ROCK'N'ROLL—P.O. Box 5629—San Antonio, Tx. 78201. All writers, photographers and artists should include a self-addressed stamped envelope.

## WHERE TO FIND IT'S ONLY ROCK & ROLL

### Austin

Armadillo  
Aaron's Books  
Half-Price Books  
Inner Sanctum  
Raul's  
Record Town  
Sound Warehouse  
Willy's Guitar Player  
Oat Willy's  
Zebra Records

### San Marcos

Discovery Records  
Magic Coin  
Pickers Paradise  
Sundance Records

### San Antonio

Apple Records  
Below The Belt  
Caldwell Music  
Crystal Pistol  
Cooter Brown's  
Custom Hi-Fi  
Chris Madrid's  
Davy's Locker  
Drum City  
Dellview School of Guitar  
Flipside Records (both)  
Gramophone  
House of Jeans  
High Times  
Incarnate Word College  
Joske's (Alamo Plaza)  
Musicland (all)  
Pro Musician  
Recordland  
Record Hole (all)

Record Rendezvous  
Record Town (all)  
Rock Around The Clock  
Roy's Record Bin  
River City Music  
Razzle Dazzle  
Ricardo's  
San Antonio College  
Skipwilly's  
Sound Warehouse (all)  
Sound Idea  
Stereo International  
Sterling Sound Warehouse  
Subway (both)  
Schlotzsky's  
Threads Etc.  
T-Shirts Etc.  
Trinity University  
Trucker's General Store  
Union Jack  
Walton Buggy Works



Buddy Holly, born on the 7th of September, 1936, in Lubbock, Texas.



3489 FREDERICKSBURG  
ROAD  
SAN ANTONIO, TEXAS



# TAKE A CUE-PON FROM US!

# Play...

***Free Hour of Pool If You  
BRING THIS AD IN ANY  
Time Sunday Thru Thursday***

# POOL • FOOSBALL • SNOOKER

## PIN BALL

### SHUFFLEBOARD

NO. 2 IN  
TO DO T  
BY THE I

NO. 2 IN A SERIES OF HOW  
TO DO THE TRICK SHOTS  
BY THE EXPERT



# ★★★ Pool Tournament

Every Monday Nite  
\$3.50 entry fee

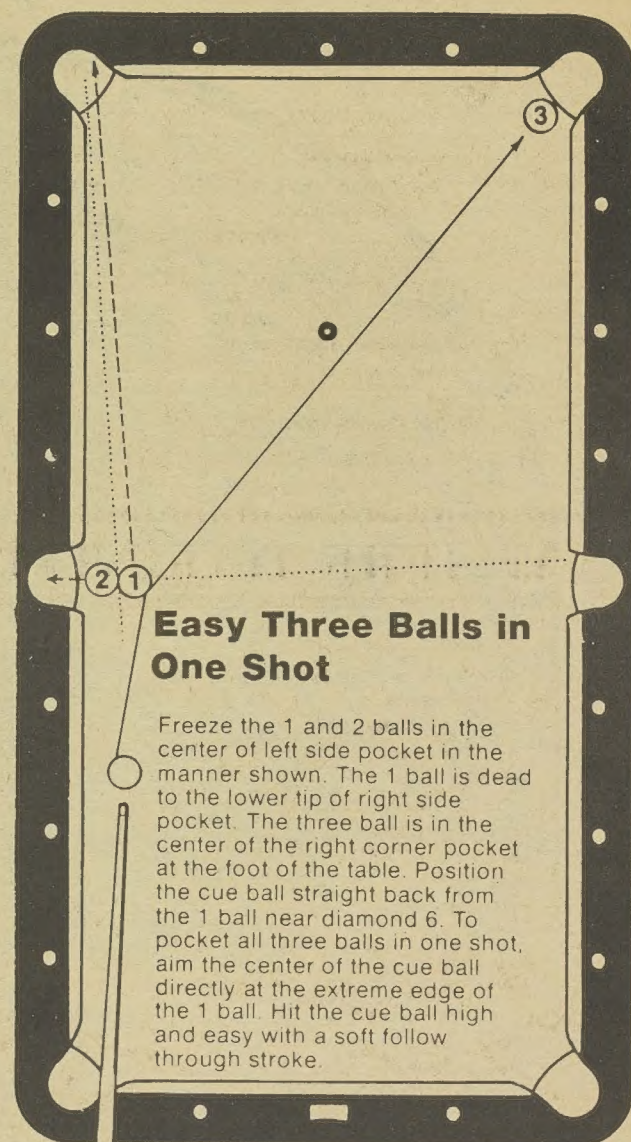
## WINNER TAKE ALL!

# **-WEDNESDAY- Ladies Play Free Nite**

(Pool, that is!)

**★ 6:30 to 2:00 a.m.**

Ice Cold  
Draft Beer  
Cans  
Wine  
Set Ups



OPEN MONDAY-SATURDAY 11-2  
SUNDAY 2-12 CALL 734-7023  
**16 Pool Tables 2 Quarter Tables**

**★ ALSO LOCATED IN: ARLINGTON, CORPUS CHRISTI, DALLAS, FT. WORTH AND HOUSTON**



# Bill Bruford: A Different Drummer

by David Arthur

"No, I really disagreed with the analysis that was going on, the sort of market research idea that what young Americans needed was surrogate Emerson, Lake and Palmer which is the premise on which they're (U.K.) working.

I disagree with that. I think it's wrong but even if it's wrong or right the principle is wrong, that you judge what it is young Americans want and then provide it. It is a very dangerous kind of game and not one I wish to be caught up in. I know Allan (Holdsworth, U.K.'s guitarist on the first lp) didn't fancy that, either."

The speaker is Bill Bruford, who is surely one of the best drummers around today, and not just within the rock concept. His strong, distinct style has been one of the driving forces behind such groups as Yes, King Crimson, and the aforementioned U.K. Now Bruford's back with his own group, which has recorded two lps, *Feels Good*, and the new *One Of A Kind*. Both albums are on the edge of fusion but the group's style is more

rock than jazz. The sound is close to that of the first U.K. lp on which Bruford played. Allan Holdsworth stayed with Bruford after the split but left after recording *One Of A Kind*.

"He had done three albums with me and I think he felt I was restricting him too much. We weren't playing his material but then again his material is incredibly liquid, very airy-fairy in form. He's better with jazz players. I'm probably too concrete for him. I tend to

tighten things down too much for him. I would say 'we're going to do this date or this tour' all of that stuff, the business of surviving in a rock'n'roll band which is too much for him. Hell of a guitarist though."

Replacing Holdsworth is guitarist John Clarke. The other band members are keyboardist Dave Stewart and bassist Jeff Berlin. Bruford "discovered" Berlin in New York when Bruford saw him in a local band.

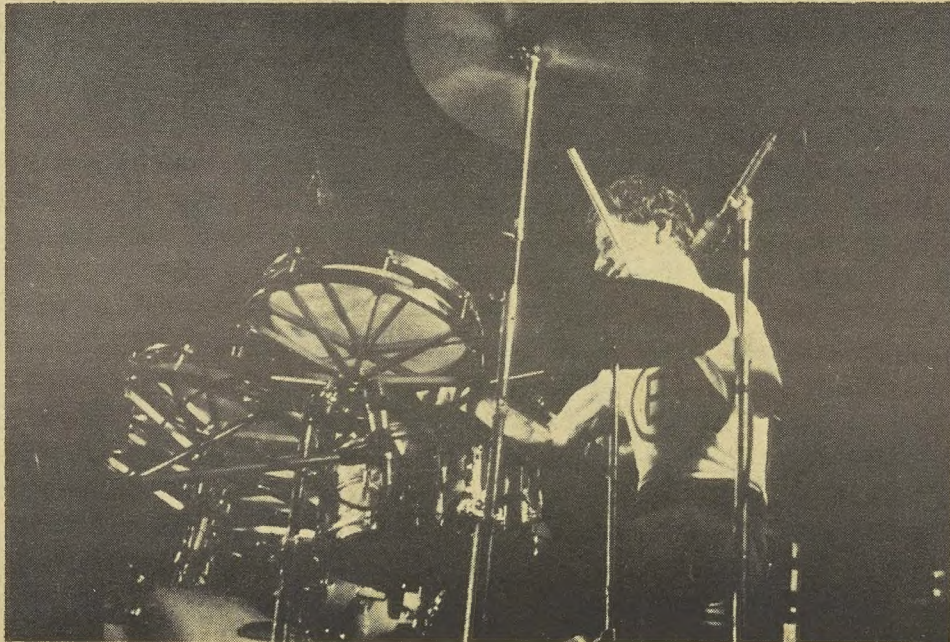


photo by Hal Kohlman

"He was really good, a very precocious sound and I thought 'ah, here's a man I can really use, to channel his talent' in an arrogant sort of way. So far, so good, He's got an incredible sense of rhythm. I think that I've gotten him to do some things he wouldn't have done otherwise. I hope it's as rewarding to him as it is to me."

Bruford is used to competitive musicians. The first group he played with was Yes.

"I told them I had been in some other bands. I advertised in Melody Maker and fortunately Jon Anderson and Chris Squire rang up. They didn't have a group and were thinking about one. I also had two offers from soul bands which were much more lucrative. They were paying real cash which is much more to the point whereas Chris and Jon were full of hot air and promises. But they sang well or seemed to. They sang in harmony and I thought 'well that's pretty hip, I haven't heard that before'.

"King Crimson was altogether a more real group for me than Yes was. Yes was more like the Osmonds, a straight entertainment act. The ethics

We Buy Rock Memorabilia, T-Shirts, Etc.

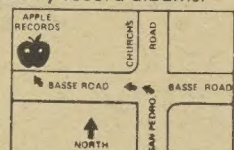


Now  
Specializing In  
Collectibles  
Out-of-Prints  
&  
Unique Albums

NOW! San Antonio's first quality used record store. Offering record albums at half the price of new ones. We sell, trade, rent and buy record albums.

Monday-Thursday, 12-9 PM  
Friday-Saturday... 12-6 PM

(We service appliances and electronics.)



1043 BASSE ROAD / SAN ANTONIO, TEXAS



in Yes were that the people paid to see you and you entertained them by singing nice vocal harmonies, light shows and all that whereas Crimson wasn't interested in that at all. That was much more the psychoanalyst's couch with five musicians doing what they want to do and if the audience liked it that was fine, if not that was also fine 'cause they were going to keep on doing it anyway.

"It was a big difference in ethics. Jon Anderson thought that the big thing in life was to entertain people. He thinks he's an entertainer at heart. But for players there's more to it than entertainment. You might entertain people, terrific. You might communicate with them. You might even give them a chill up the spine. You might even actually change their damned lives if you're not careful 'cause music is very powerful. When it works it really can work. I know 'cause mine was changed by other musicians, you know, I went 'ah, this is it, this is what I want to for the rest of my life'. I think people can genuinely be extremely moved by music.

"Music for me cannot be achieved by oneself. I could never tour America with a revox the way Robert Fripp is doing. Music occurs for me when two or three people play. It's the cooperation between people and the sort of communal aspect of it that I find very

attractive. I'm a social creature and I prefer that rather than play by myself."

When does music become something more than just craft? How does it achieve the title 'art'?

"Craft is a technical facility. It's hard to know when you're in the presence of art. It's very hard to say. I don't have a facile answer to that at all. People debate that kind of thing in the New York Times every day. Who am I to say what the difference is?"

But considering fusion music, where it's hard to tell where the formal structure ends and the inspiration begins, isn't the question relevant?

"Well, I know when art occurs for me. I get a physical chill up my spine. I think 'that is art'. That's when the craftsmanship which may have been going all the time but not have activated my spine suddenly does. That's when craft becomes art. Now it has jelled in some way and then you are in the presence of music which could be art.

"But you can quite often see four musicians hammering away and no matter how hard they're trying there isn't any music being made, in some funny kind of way. It's almost like there's a fifth person in the group when music occurs. Occasionally it will all sort of join together. It's very unmistakable when it does happen. It takes off. It might only happen once in eight

gigs. For me, it didn't happen tonight. But that's nobody's fault. I have my own personal problems.

"The best thing you can do with tunes is to try to create an environment in which that might occur as often as possible. That's the best reason for writing a tune.

"I try to express myself in my music in as much as I can find anything worth expressing. When you're writing a tune a green light goes on. You don't really think in grand concepts. You think 'this sounds good' or 'this is blowing hot and cold. What blows hot and cold? "The Sahara of Snow". You think a bit like that, quite simple really. Nothing really artistic."

Is it hard to start all over, to have to play the small places after playing stadium shows with Yes and Crimson?

"Right now we're better at small things. That's another whole kettle of bananas. We can't fill a stadium nor did we have any engagements with people who could.

"In a stadium you're effected much less than in a smaller place. It's odd but for some reason the more people there are the more inhumane it is and the less you feel any particular responsibility on you. You're just part of an enormous machine. I'm a drummer, there might be five other musicians and forty technicians. A cog in a machine. It really feels like that, too.

"But they're incredibly efficient. Nothing goes wrong whereas in a club things can and do go wrong. But it's on a much more personal level.

"It's funny. Crimson broke up just as it was about to effect large numbers of people. When I joined Robert (Fripp, lead guitarist for Crimson) told me that he wanted to retire for a year when he reached thirty. So that gave us only two and a half years. But I joined anyway because it was long enough and Robert might always change his mind. But as we got closer to the top our fate became more final since Robert, for reasons known best to him, decided that anything near the top fifty was not 'on'.

"But I'm tired of trying to examine reasons. Robert changes his personality alot and is a very contrived person anyway."

Do you think that you might be able to achieve that success now?

"I think so. Jeff is going to start doing vocals which will round us out totally. But it would be one thing to have Jeff sing and another to have a singer who beats a tambourine. It would be too much.

"But singing is really nice. I like it. All kinds of problems are thrown up. What kind of voice you're going to have, what to sing about? But vocals get people's attention, gets them to listen to you. That's necessary."

## UNION JACK

### ALE and SPIRITS

2022 Mc Cullough



FEATURING FOLKSINGER  
**ROXANNE MONTGOMERY**  
PERFORMING SONGS BY  
RONSTADT, JUDY COLLINS,  
& OTHERS.

September 13, 14 & 15  
NO COVER

**FLIP SIDE**  
RECORD PARLOR

T-Shirts  
Paraphernalia  
Magazines  
Comics  
Incense  
New LPs  
Used LPs  
Cassettes  
8-Tracks

Back To School T-Shirt Sale—\$3.95

Northside 6450 N. New Braunfels 824-0381  
Southside 1445 S.W. Military Dr. 923-7811

TIRED  
OF THE  
SAME OLD HEAD SHOPS?  
COME TO

**HIGH TIMES**  
6726 SAN PEDRO

**OPEN DAILY**

**Mon - Sat**

**10 am till 8pm**

**The Rush hour**

**2 for \$8<sup>00</sup>**

**Hiball BAN-APPLE-GAS**

**PARAPHERNALIA**



**Different Brands Rolling Papers**

**Pipes, Bongs, Carburetors, Screens,**

**Rollers, Incense & Comix**

-WHERE SOMETHING NEW IS ALWAYS HAPPENING FOR YOU-



## Heeere's Ed!

by Robbin Cresswell



photo by Robbin Cresswell

Critics say that he's "America's finest all-around drummer." His musical background is most extensive and varied. He has performed with countless big bands, every major symphony and backed almost every creative ensemble to enter a recording studio. The man is Ed Shaughnessy. He's most noted as being the long time drummer with Doc Severinsen's band on Johnny Carson's TONIGHT SHOW.

A native of New Jersey, Shaughnessy has been playing drums since the age of 14. When he was 19, he was already performing with George Shearing in New York City. Because of his dedication to music education, he has been associated with the New York University as an artist and teacher in jazz and rock drumming. Shaughnessy tours the country giving drum clinics because he truly enjoys working with young people. Last month Ludwig and Kirk Scott (Kirk Scott's Drum City) brought Shaughnessy to San Antonio's John Marshall High School for a two-hour drum clinic.

### Tips For Young Drummers

Practice is important. Shaughnessy suggests practice six days a week at least two hours each day. Practice some warm-ups to develop coordination and strength in your weak hand. Also a daily rudimental review is necessary to practice the scales.

Practicing with records and tapes are strongly recommended. Shaughnessy suggests Charlie Parker "Parker With Friends", George Benson "The Other Side of Abbey Road", some Buddy Miles, Crusaders and the Marshall Tucker Band. Play with a variety of styles, says Shaughnessy, with emphasis on jazz. From observing many drummers, Shaughnessy feels that the jazz rhythm is the weakest of the players' ability.

Many books are recommended. Among these are "Rhythmic Patterns" by Jpe Cusatis and "Drum Set Reading" by Ron Fink. ●

## The Only

by Ron Young

*This is part two in a series on local small businesses which we will report on during the next six issues.*

Strains of the Grateful Dead's "Trucking" can be heard coming from the front of Truckers General Store as I sit in the quiet of the backroom rapping with proprietor Louis Parra. Truckers is a drug paraphernalia retail store.

Parra has been the owner of Truckers for the past 10 years. During the decade there has been a great change in the nation's attitude concerning the use of drugs, largely brought about by the general shift in moral attitudes. So that today the drug paraphernalia market has become a billion dollar business. And with the state and nations laws on the verge of change (hopefully to total decriminalization) the industry will become even more profitable.

Years ago Parra and other retailers like him were considered "outlaw" businessmen. Today, with the paraphernalia industry on the rise, that's all changed. Parra is accepted in the business community and has become "part of the system." He does business with two banks, and can get a loan from either one. He accepts Master Charge and VISA and does a fairly brisk trade with out-of-town tourists. In October he expects to open a second store at 826 W. Hildebrand in San Antonio.

There has also been considerable change in Truckers' clientele over the last few years as well.

"When I began 10 years ago our customers were mainly street people, hippies and flower children who were low on money. But when the paranoia began to wane we started getting college students, servicemen, and nowadays blue and even white collar workers. People you wouldn't think would even participate in this culture. Also, lately drug paraphernalia itself has changed. More people are buying cocaine kits, vials, snorting devices and coke related jewelry. It's become a more elite, exotic drug style (than marijuana usage)."

Parra got into the business through necessity he says. "I was putting myself through college by making leather goods. Then I began to do it on consignment to some of the local headshops around at the time like the Joint Effort, Gus's and this place which was then known as the Seventh House. I had been sussing out the situation when the opportunity came to buy the business from the guy who used to own it. I didn't have any money but I managed to scrape together \$600 to make a downpayment. I paid the rest of it off the first year.



photo by Clyde Kimsey

"The first three years were really rough because I had no prior experience and I didn't know what I was doing. I learned as I went along. It was all supply and demand. I tried to get what the customers wanted. The wholesale suppliers used to come to me. At that time there were three drivers covering the Texas-Colorado area and they'd fill their trucks and supply retailers like that. Today nobody does business like that. It's more sophisticated. Everything is done by the phone and they ship it out."

Some states have begun cracking down on the paraphernalia business and Parra hopes it doesn't happen here.

"The Texas Legislature almost did that last summer. When the House of Representatives convened one of the bills they tried to get into law was the illegalization of paraphernalia. So the wholesalers banded together and hired lawyers and a lobbyist to help block it. The bill was thrown out for the time

being because not enough details were known to the congressmen."

The 30-year-old Parra wants to eventually become a wholesaler himself but he has other interests too.

Besides being a familyman with a wife, Julie, ("a real all-around asset with a good business head") and a 7-month-old child, Christopher Louis, Parra has recently regained his interest in music. His ambition was always to be a musician and now that his business is doing better he has more time to devote to it. He's played guitar and piano and sang off and on for many years and now is in a hard rock band called Blaze. He also has future plans of owning a recording studio and opening a club "where musicians would pay a fee for performing before a non-paying audience in order to be auditioned by other club-owners."

Parra's watch words are to "enjoy life and enjoy San Antonio for what it's worth. We have a lot available to use, so let's make use of it." ●

# Skip Willy's

1502 Bitters Rd.,  
across from North East stadium

## PRESENTS

### NEW WAVE NIGHT EVERY TUESDAY

**Sept. 11 Huns & Special Guest**

**Sept. 25 SKUNKS & SHADES**

## COMING ATTRACTIONS

**Standing Waves**

**Skyscrapers**

**Nervebrakers**

**Explosives**

**Mannikin**

**Terminal Mind**

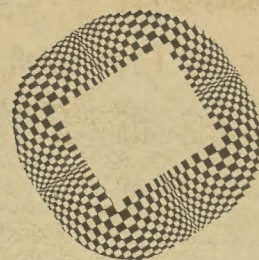
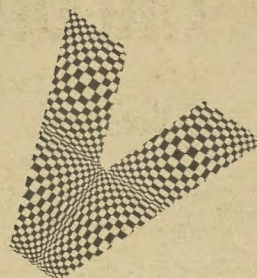
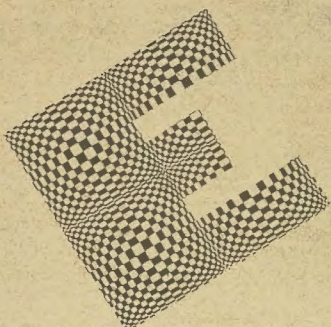
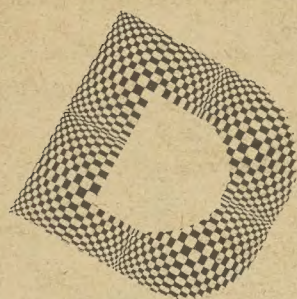
**The Vamps**

**The Next**

## FOR MORE INFORMATION

**342-3609 or 684-7030**





## by Brent Stone

Austin—"Ask him where he got his questions," interrupts a spud of the female gender, advising Jerry Casale, bassist and lyricist for Devo, to doubt the validity of my theory that Devo is a group of expressionists commenting upon the political spoils that have corrupted the American presidencies since the fifties.

"Are my questions irrelevant?" I demand.

"The questions make Devo into some sixties protest thing," Casale answers sharply, "... which it isn't."

"It's not a cause," he continues. "It's kind of like scientific method. We're like the scientists of rock'n'roll."

Casale explains further. "Sometimes the form of the question will determine it's response," he says. "No matter what response you make to the question, you lose. You know what I'm saying? When you answer some questions, it's like a lawyer interviewing a witness in court. If you answer "No," it sounds as if you admitted to it (the crime?) as well as that you didn't do it."

Casale, 29, is methodical in reducing the romantic image of the contemporary journalist to that of a gossip-monger. He's not vindictive ("I mean to be absolutely cooperative," he says. "I answer questions as best as I can."), nor overbearing, but casual and extremely bright.

Casale attended Kent State University during the years of the Viet Nam protests, seeking a degree in graphic arts. While still a student, he experienced the ultimate oppression of basic human rights—the useless slaughter of seven individuals who declined to participate in a war that had little or nothing to do with themselves. Casale later described his experience to San Francisco Chronicle reporter Stephen Hall as "possibly the most direct, intense example of devo I've ever experienced."

Casale's encounter with an ailing culture sparked the essence of what was to become Devo, a term derived from de-evolution—the concept that man is degenerating by the mere emphasis upon technology rather than humanity. "The group alludes to the disintegration of the present methods of gathering information and keeping it," he explains. "Devo is a social statement. It doesn't make one specifically. By existing, it is."

Casale suggests that the decline of western civilization began in the fifties with the initiation of the space program



"We're the scientists of rockin' roll."

and the emphasis thereof upon technological advancement. "It's time that the fifties meet the eighties," he says. "Things that happened then (during the Eisenhower and Kennedy administrations) took thirty years to come about in daily life."

"It's a post-bomb culture," he maintains. "It's beyond dehumanizing. It's the beginning of a mutant life—a post-human existence. Not dehumanizing, but something other than human. Dehumanizing is much too simple."

To adequately convey his perceptions, Casale enlisted Mark Mothersbaugh, 28, with the intent of forming a group that didn't exactly conform to the comprehensive expectations of rock journalism. Devo, Casale's vision realized, inspired confusion among the rock press (who could explain a group so perverse, so disgustingly real and yet so sensible). But rather than turn to the group itself, journalists, as a convenience, preferred to simply label the band as "avant-garde"—a cliché used to compensate for lack of better knowledge or lack of motivation to seek knowledge.

Joni Mitchell, in a recent interview with *Rolling Stone* magazine, understood Devo as dada. Casale comments. "That's pretty accurate. It's accurate in that our spirit relates to dada. We're certainly not historically dada. We're not interested in promoting some revival in dada art."

"Do you find yourself expressionistic?" I ask.

Casale laughs. "I don't know what to say about that stuff," he says. "People have accused us of being im-

pressionistic, not expressionistic, unemotional as opposed to romantic. We absolutely object to all of these dichotomies—because we really don't give a shit about dichotomies at all. In fact, dichotomies irritate us."

"A lot of horrible things have been committed in the name of love, romantic love, love of God, love of country. All of these dichotomies and all of this love—men and women do it to each other all the time—so we are not really interested in that type of love. We'll leave it to everyone else to talk about. We have something else to say."

"Are there not accurate parallels to describe the group? Don't you think the press needs to draw these distinctions to identify Devo?" I ask.

"Sure," Casale says somewhat resigned. "But most reporters are not interested in doing that. They have preconceived opinions and come to get pieces and bits of misquotes needed to fill in their scheme."

I suggest to Casale that the problem is in the excessive use of metaphors. The complication is obvious while the group performs. Within a 90-minute set, the band runs through a steeplechase of changes, twisted and wrought with gimmickry (elaborate costume changes, satirical films interspersed between sets), toying with images that characterize a decadent society not foreign from our own. Anyone unfamiliar with Devo would undoubtedly leave confused, but nevertheless impressed. However, the ambiguity, Casale feels, makes Devo much more revealing.

"I feel we are absolutely explicit," he

says. "When people are faced with the truth, they don't believe you. In other words, they take all kinds of ridiculous things to be serious. All of these things that apparently make sense; the last four presidents, newspapers, and local court officials, appear to make sense when in fact don't. We appear not to make sense and do."

"We make more sense by alluding to things than some people do by being explicit. Their information is no information. Their information is cooked."

One can at least arrive at some notion of what Devo is about when listening to the group's two albums, *Q: Are We Not Men? A: We Are Devo* and *Duty Now for the Future* (produced by Ken Scott). Casale, vocalist Mothersbaugh, guitarists Bob Mothersbaugh, 26, and Bob Casale, 26, and drummer Alan Myers, 23, punctuate conventional instrumentation with electronics for an effect that is at times appealing as frightening. As Casale says, "We're using technology to be simplistic. We don't worship machines, we use them. And sometimes they use us."

And how does the band relate to technological progress that, once obsolete, returns to haunt its architects?

"Too bad skylab didn't hit a nuclear power plant," Casale fumes. "It was the ultimate junk. And people bought skylab helmets, painted targets on their driveways, made jokes about it and got off the hook. Too bad it didn't do its job and hit a power plant. Something could be said for that coincidence." ●





# BATTLE OF THE BANDS

by Robbin Cresswell



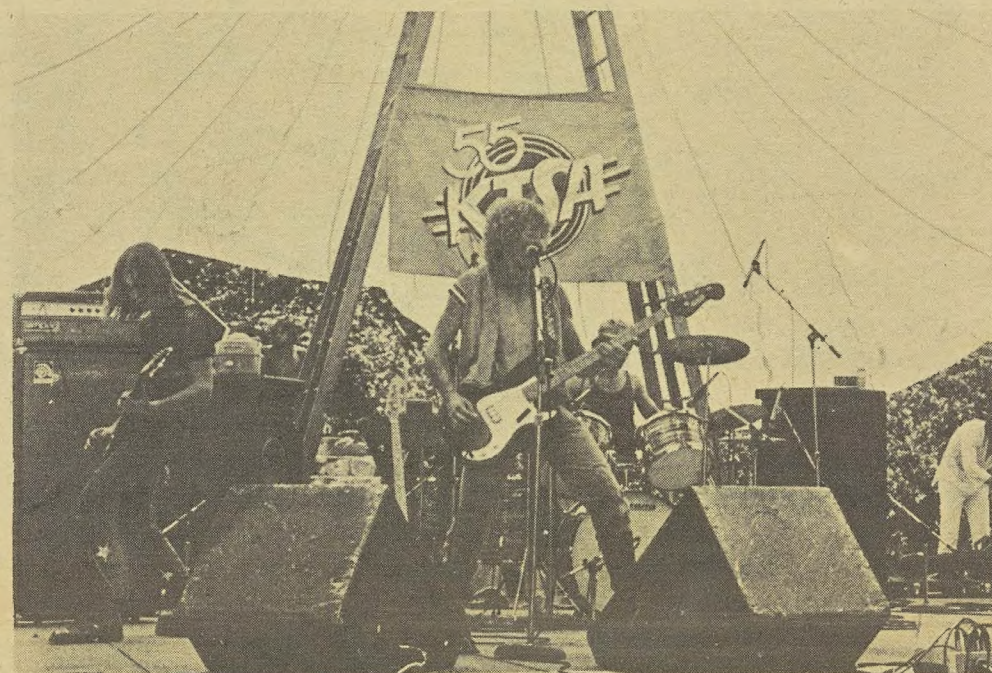
KTSA-KTFM and Mercury Records sponsored Top Rock Search 3 on August 18-19 in San Antonio's Sunken Gardens. The two-day talent contest offered a field of more than 30 local and regional bands and crowds were estimated at more than 10,000. All proceeds went to the Muscular Dystrophy Association. The judging was done by Mercury Records representative Dave Bupp, Greg Wilson of Stone City Attractions and Joe Malone of Sound Warehouse among others.



While Sirius from Austin and San Antonio's Heyoka, which were both not in the contest, entertained the fans the judges made their decision on the winner. The Drugstore Cowboys, a former progressive country band turned heavy metal rock, was the winner of a chance to record for Mercury Records.



Win Top Rock 3 and our own Readers Poll.



Stepchild

photo by Clyde Kimsey



Quest



Morning Side



Caliban

photo by Clyde Kimsey



The only complaint this magazine has about such contests is that while there's talent in San Antonio there is a definite lack of originality and creativity in 99% of the bands I saw. Sirius and Heyoka aside, most of the groups seemed to have been listening to the same AC/DC and Judas Priest albums and studying their mannerisms. Besides musical talent record companies are looking for originality. So why do SA bands want to be imitation Van Halen's? Probably a lot has to do with the fact that club owners know that most of their customers want to hear what they hear on the radio when they go to a club, so they expect the bands they hire to be live juke boxes. Most of the bands performing that weekend play the local clubs and so they play that knee-jerk heavy rock sound, while sacrificing their own ideas of original music. And I'm not talking about New Wave music either, although there was none represented. But if SA wants to be known as a main musical center and not just a major heavy metal concert city it's time we encouraged and supported our own original talent.



by Bruce Smith

*More American Graffiti* is a story of the mid-1960's when America lost its last vestige of innocence. Where the first film gave us a summer day and night in 1962, this film covers the same characters' stories on the Christmas Eves of 1964, '65, '66 and '67.

The film divides itself into four separate stories. Paul Le Mat as John Milner gets 1964. He's still racing only now it's on a drag strip instead of the street. Charlie Martin Smith as Terry the Toad is a chopper pilot in Vietnam. Candy Clark's character has 1966 and San Francisco. She's turned into a hippie. Mr. & Miss High School USA, Ron Howard and Cindy Williams, are now married, have a set of twins and 1967.

These are stories of desires. Paul Le Mat wants to win the Big Race and the Girl. Charlie Martin Smith just wants out of 'Nam anyway he can, even if it means wounding himself. Candy Clark just wants an audition for her boyfriend, an aspiring guitarist, with the Electric Haze, a psychedelic band fronted by guest star Doug Sahm. Cindy Williams wants to work and Ron Howard, now an insurance agent, wants just a housewife.

Sadly missing is Richard Dreyfuss and the sobering intellectual look at life that he brought to the first film. Perhaps he's being saved for 1972, the year of Watergate.

## More ★★★★★★ American ★★★★★★ Graffiti ★★★★★★

The humor in *More American Graffiti* is dryer and blacker instead of the slapstick style of the former movie. But this was a different time, a time of change instead of stagnation. Things were more uncertain and the new film reveals it. Perhaps the most drastic of these stories is in the case of Terry the Toad (Smith). In the 1964 sequence all of the characters are together for the only time and the Toad has a gung-ho attitude about the war.

When we jump forward to the 1965 sequence he is disillusioned. Here is where he loses his innocence.

The Toad's story has a grainy news-

reel look to it as if it were some forgotten footage shot in 'Nam that we are now seeing. This effective use of film is but one of the cinematic treats in the movie. Split screen and the use of multiple images allows us to see the same scene from different viewpoints as we flip from story to story.

This jumping from scenario to scenario, like a time machine out of sync, is at times disconcerting. You sometimes get lost as to what is happening and when. But his technique also keeps us from bogging down in any one story.

Of course, what would an *American*

*Graffiti* movie be without the music? In the first one the soundtrack fit so perfectly. Here it's almost an afterthought. It has some very good and representative music, but where are the Beatles and the Stones? If not catalysts, they were certainly chorniclers of the changes in our lives.

All in all, faults and achievements, sadness and laughter *More American Graffiti* is a good movie. It gives us a chance to laugh at the way we were and for those too young to remember it gives some insight into why our generation is the way it is today—once bitten twice shy. We won't get fooled again! ●

### KMAC-KISS

### Owner Dies

by Ron Young

"Howard Davis offered the young people of San Antonio who listened to KMAC/KISS what they couldn't hear on any other radio station here—rock'n'roll."

Those are the solemnly spoken words of former KMAC/KISS program

director Lou Roney who is now the general manager for the station.

On August 6, 1979 Howard W. Davis died of a prolonged illness at age 75. He was one of San Antonio's first radio pioneers.

Mr. Davis was the sole owner of KMAC/KISS, one of the few major market radio stations owned by an individual.

A native of Pittsburg, Pa., Mr. Davis began his career in radio in St. Louis before coming to San Antonio in 1930 as an advertising salesman for KMAC.

He purchased fifty percent of that station in 1938 from former mayor Wal-

ter McAllister Sr. He gained the rest in 1942.

He established KISS-FM in 1946, it being the first FM station in San Antonio.

Davis also served as vice president of the Southwest Broadcasting Company and under his guidance it established one of the earliest regional networks in the country.

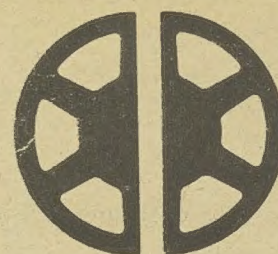
His last major achievement was to increase the power of KISS-FM to 100,000 watts.

The radio stations are still owned by Davis' family and will retain the same formats.



**Gibson, Fender, Ibanez, Travis Bean, Taylor, Guild, Aspen, Yamaha, Hondo, DOD, DiMarzio, Morley, Rogers, Tama, Slingerland, Latin Percussion, Regal Tip, Rhodes, Arp, Roland, Oberheim, Holmes, Peavey, Biamp, Intersound, JBL, Furman, Shure, Whirlwind, MXR, Studiomaster, Malatchi, Electro Voice, Marshall, Lab Series, Cerwin-Vega, Alembic, IVP, GHS, D, Addario, and Rotosound Strings.**

6718 SAN PEDRO, S.A. TX. 78216  
826-4133 826-4101



**DUNE RECORDING**  
SAN ANTONIO, TEXAS

10328 Kotzebue / San Antonio, Texas 78217

**San Antonio's Newest And Most Complete Professional Recording Facility. For The Serious Musician or Group. Complete Demo/Album Production Facility.**

Average Prices;  
One Day Demo Session Including Mixing And Cassette or Reel Copy . . . \$300.00.  
One Week Session For Album Production Including Mixing & 2 Track Stereo Master . . . \$1,700.

**DUNE RECORDING**



Talent, Copyright, Arranging, and Composing Services Available. Just Ask For Satisfied Customers—American Peddler, Krayolas, John Arlos—(Former Bass Player of Spirit)—Amelia Garza—John York—Sutter-street Band.

Call Today For Appointment At  
824-2089 10328 Kotzebue  
San Antonio, Texas



# ELVIS PRESLEY

## The Hillbilly Cat

by David M. Frost

*It's been ten years since the first moonwalk. Twenty-five since the birth of rock'n'roll. Elvis Presley's been dead two years. Chuck Berry's spending four months in jail for tax evasion. Little Richard has become a preacher, again. Jerry Lee Lewis will rock till he drops. September 7th is Buddy Holly's birthday. I can't tell you the names of the men who gave the moon, but I can tell you the name of the man who reached for the stars and gave us rock'n'roll—Elvis Presley. (Ed.)*

Elvis Presley's fans recognize his birthday (January 8, 1935) and the date of his death (August 16, 1977). We should also celebrate July 6th. On that date in 1954, rock'n'roll began when Elvis Presley recorded "That's All Right" at the Sun Studio in Memphis, Tennessee, USA.

Historians cite several candidates for the title of "first rock'n'roll record". There's "Sixty Minute Man", a mildly erotic ditty from the Dominoes that appeared briefly on the pop charts (but topped the R&B charts) in 1951. Also in 1951, Jackie Brenston and his Delta Cats drove up from Clarksdale to record the chaotic "Rocket 88" in the same Memphis studio as Elvis would use three years later. Bill Haley & his Comets covered Brenston's record and turned out several other gems in a quasi-rockabilly style, culminating with "Crazy, Man, Crazy" in 1953, the Crows ("Gee", 1953), the Chords ("Sh-Boom", 1954), Willie Mae Thornton ("Hound Dog", 1952), and Lloyd Price ("Lawdy Miss Clawdy", 1952). Some observers claim that all the elements of rock'n'roll could be found in various blues recordings by Big Bill, Robert Johnson and the Graves Brothers as far back as 1935. The Delmore Brothers and Hank Williams should be in there someplace, too.

### CLOSE, BUT NO CIGAR

But there wasn't any rock'n'roll in 1935 and I have no idea when Jackie Brenston's birthday is. The difference between those other artists and Elvis Presley is that Elvis went closer to the edge than most of them (Robert Johnson seems to have gone over the edge) and that Elvis had better timing.

This is not to suggest that Elvis had planned everything. (That came later, and Col. Parker did it.) It probably surprised the hell out of him. But in some fashion, the gods, Providence or fate

reached down to touch Elvis Presley that summer night, twenty-five years ago. When called, Elvis was ready. And so were we. He was one of us.

That was the difference. As exuberant and groundbreaking as was Bill Haley's sound, it was hard to imagine him *doing* even half the stuff he sang about. I mean, he looked like a shoe salesman. You knew that Johnson was singing from his soul, and that was precisely the problem. Few people dare look as deep inside as he did. The singers in those early doo-wop groups were 20 and 30 years old; well past their high school days.

There was also the racial factor, which is really a cultural and economic issue. For reasons too complex and stupid to recount in detail, White America has always coveted Black America's real and imagined ability to live close to the edge, to cut loose and boogie. If the philosophical aspect of this is really important to you, call me up and we'll talk about it over a few beers. The point is that black folks very effectively express their attitudes, emotions and humanity in their music. This music was considered dangerous by the powers-that-be, and was therefore segregated and suppressed.

### LOOKING FOR SOMETHING NEW

It is 1954. Young Americans are more affluent than ever before. They are also restless and bored. They crave music that expresses their desire to cut loose. Jazz is too obscure, popular music hopelessly boring. Country and western music, thanks to Hank Williams and various swing and boogie bands, holds some promise but it is still too restrained and hokey. The more adventuresome kids discover rhythm'n'blues music on the radio and seek out the records at small stores in the lesser parts of town. Rhythm'n'blues, contemporary Black music, is exciting but it's made by and for Black adults. The kids want to do it for themselves.

Enter Sam Phillips, certifiably white and adult, who ran a low-rent recording studio in Memphis. Sam began in 1951, recording black blues and R&B artists from the Mississippi delta area and leased the recordings to established labels like Chess, Checker, Modern and RPM. He soon tired of being the middleman and started his own label, Sun Records, in 1952.

The first thirty-five releases on Sun—#175-208—are an amazing mishmash of musical styles. Sam recorded



country blues, urban blues, rhythm'n'blues, traditional country, hillbilly boogie, doo-wop groups and the unclassifiable Harmonica Frank (Sun 205, and rare as hell.) This was not a random process. Sam had one eye on the cash register, and several of his early releases were fairly popular in the South.

He had his eye on bigger and better things. The lesser-selling Sun records were adventuresome, different in one way or another from the established norm. And Sam did not maintain a separate numbering system for his blues and country (i.e., Black and White) material, as did most other large and small labels. Country and blues music had borrowed from each other for years, yet the two styles had remained distinct and separate. Sam Phillips had an intuitive feeling that the two could be blended into something new. "If I could find a white boy who sounded black," he said, "I could make a million dollars." Whether he knew it or not, Sam was looking for rock'n'roll.

### RIGHT THERE IN MEMPHIS

He found rock'n'roll in the person of Elvis Presley, a 19-year-old truck driver who had both eyes on bigger and better things. Elvis wanted to be a professional singer. He had a fine voice and was influenced by a variety of musical styles. With the exception of gospel quartet singing, Elvis was attracted to all of the varieties of music that Sam Phillips had been issuing on Sun records. Elvis was also attracted to certain singers who, despite their schmaltzy and banal material, were excellent vocal stylists—especially Dean Martin. This Presley kid had talent and ambition.

I'm not sure how to describe what happened next without getting philosophical again. Bear with me. Basically, Elvis chose not to compromise his natural self. The deal in Western society is that if you're a good worker, responsible family man and respected member of your community, you are rewarded with approval and some amount of money and a Special Bonus: you get to cut loose on Satur-

day night.

Elvis Presley wanted a better deal. He was a hard worker, polite and well-mannered. He adored his parents. He sought approval. The difference was that he wanted to cut loose more than once a week.

Elvis Presley looked at himself—a Southern boy, raised in poverty; a working-class citizen with little likelihood of advancing his status; generally uncultured and unrefined—and figured that he didn't have much to lose by risking it all on the revolutionary proposition that it could *always* be Saturday night.

To hell with safety and respectability. Bruce Springsteen once said something to the effect that his biggest goal in life was to go to bed each night with a clean conscience. To do that, you gotta be true to yourself. Elvis wanted acceptance, recognition, money and a good time. He went after it, and why not? You're only young once, but if you play it right you can be young forever.

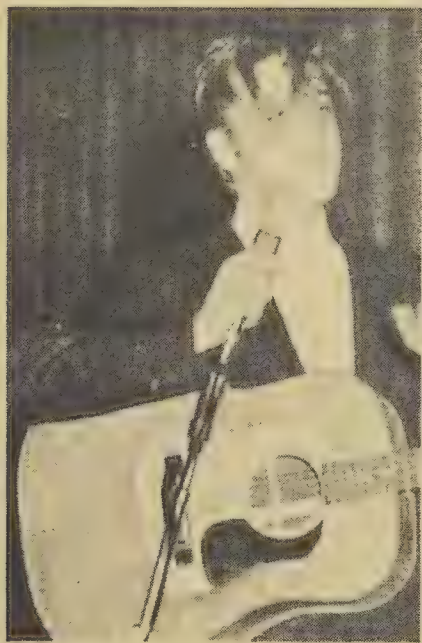
If you're going to get close to the edge, the time is now. In July, 1954, the time was now for Elvis Presley. His best opportunity for self-expression was music, so headed into the studio and onto the stage to sing and play the music he heard in his soul. The time was now for Sam Phillips, who felt the same music in himself and had been looking for the right person to play it. The time was now for millions of teenagers across the world who saw their own selves in Elvis—a young, confused and grandiose kid *just like them* who stood the world on its goddamn ear and was sitting smack on top in two years. By God, there was hope after all! It could be Saturday night more than once a week!! I can be myself, 'cause Elvis Presley says it's all right!!!!

Throughout the world, rock'n'roll was saying to everyone, You Can Be Young Forever!!!!

### THANKS, ELVIS

That ladies and gentlemen, was the impact of Elvis Presley. It was inevitable that his music be part country—those were his roots—and part blues.





Blues music is expressive. Elvis was the white boy who sounded black, and, incidentally, made it ok to listen to black kids who sounded black. Only two other artists have had a similar impact: the Beatles opened up our hearts, and Bob Dylan opened up our minds. It would not have been possible unless Elvis had unleashed our spirit.

And let us not forget old Sam Phillips, who worked damn hard to help Elvis develop his style and who had the vision to recognize that his search was over on July 6th, 1954. He had found rock'n'roll . . . and went to the edge to get it.

Maybe we oughta recognize Sam's birthday, too.

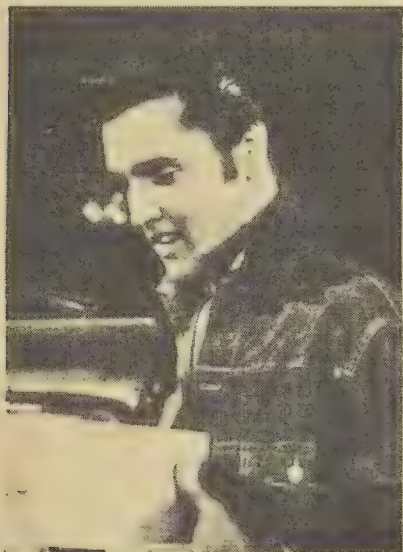
And maybe July 4th through the 6th oughta be a three-day national holiday. We can rest up on the 5th.

I just hope the 6th always falls on a Saturday.

\*\*\*\*\*

Note: all of the music that Elvis made in Sam's studio has been reissued on RCA singles and on an album entitled *The Sun Session*. You really should have these records.

An essay appearing in *Mystery Train*, by Greil Marcus, has clarified many of my thoughts about Elvis and rock'n'roll. *Mystery Train* and *The Sound of the City* by Charlie Gillette are essential books for students and fans of rock'n'roll. And life. I also understand a lot of this because of my late friend Peter Laughner. Thanks, Peter. This one's for you.



# The TOMATO That Devoured Texas

by Scott A. Cupp

Over the past six or seven months *It's Only Rock-N-Roll* has carried my reviews of artists recording for the Tomato label. The quality of the work and relatively obscure performers led to conversations between myself and editor Ron Young. Ron and I were both in agreement that Tomato might afford us a story if we were willing to investigate it. The logic of operation of a company that will allow artists like Linda Cohen and Annette Peacock the freedom to produce their albums and have them be of such high quality was something well worth investigating. So a letter was promptly dispatched and we awaited a reply.

The reply was not long in coming and was quite pleasant. Ms. Nina Herman wrote us a very cordial reply and enclosed a history of Tomato music which I will now impart. Tomato is the product of the fertile gardens of Kevin Eggers. It is his third record label following behind Poppy Records and Utopia Records. Through a lot of neglect from United Artists and RCA these two labels passed from the face of the Earth and with them went a hoard of great music by people like Townes Van Zandt and Doc Watson. It was through my associations with the Townes Van Zandt material on Poppy that brought the Tomato label to my attention. One of their first major projects was the re-issuing of five Van Zandt albums from Poppy as well as the release of two new albums. Now all but the very first album (which is still tied up in red tape, though it will hopefully be issued soon) have been released. That alone would be enough to have indebted the rest of the rock world to the label. But was this praise enough for Eggers? No! The man positively wants to dominate the rock world. By signing newcomers and established artists he has given his small label a remarkably balanced catalog.

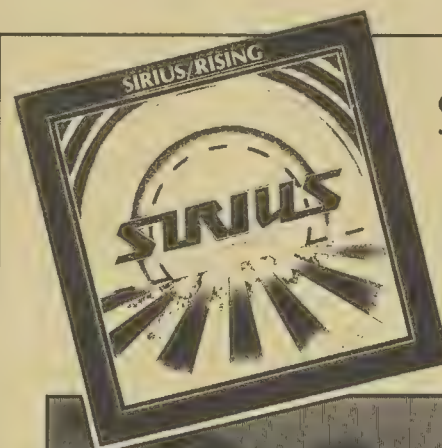
The artists represented include blues artists Albert King, Lightning Hopkins, and John Lee Hooker; rock artists like Linda Cohen, Annette Peacock, and Magma; and the ethnic humor of Dick Gregory.

Among the future projects from Tomato are Phillip Glass' pop opera *Einstein on the Beach*, a live album and a studio album from Melanie, a new jazz series, and Gary McMahan, a singing cowboy who really yodels. A wild and varied group of albums and performers.

Tomato has taken quite a few gambles in their 2-1/2 years of existence, but it seems to have paid off. Eggers and company did over \$2 million in

their first year of operation, which ain't bad.

One of the symbols for Tomato is a large ripe red tomato on the album cover. The other symbol is much more descriptive. On the album sleeve there is a giant circle containing these prophetic words "Tomato 12" Quality Produce." Packaged within quality jackets designed by Milton Glaser, these words ring true every time you rip open the plastic. Tomatoes as a fruit and vegetable are one of the truly great works of nature. Tomatoes as a work of creative blues and rock genius are one of the wonders of the recording industry. Go ahead, take a big bite. You won't be disappointed.



## SIRIUS/RISING

An Impressive New Album From the Hottest Band In Texas!

On ElcricFlow Records & Tapes



"Packaging is excellent...as is the slick production, the best to come out of Texas yet!"

— Frank Haecker  
It's Only Rock & Roll  
San Antonio



**HALF PRICE BOOKS**

**RECORDS  
MAGAZINES**

3207 BROADWAY

SAN ANTONIO, TEXAS 78209

**NEW & USED**  
**HUGE SELECTION**  
**WE BUY SOME TEXTBOOKS**  
**RECORDS MON.-SAT 10-9**  
**OPEN SUNDAYS 12-9**

In NW. Center Flea Market  
**ROY'S RECORD BIN**  
**SUPER SPECIAL!**

**ALL 45** rpm

**SURPRISE DISCOUNTS**

"THE MORE YOU BUY  
THE MORE YOU SAVE"

**RECORDS\***

ELVIS and the BEATLES

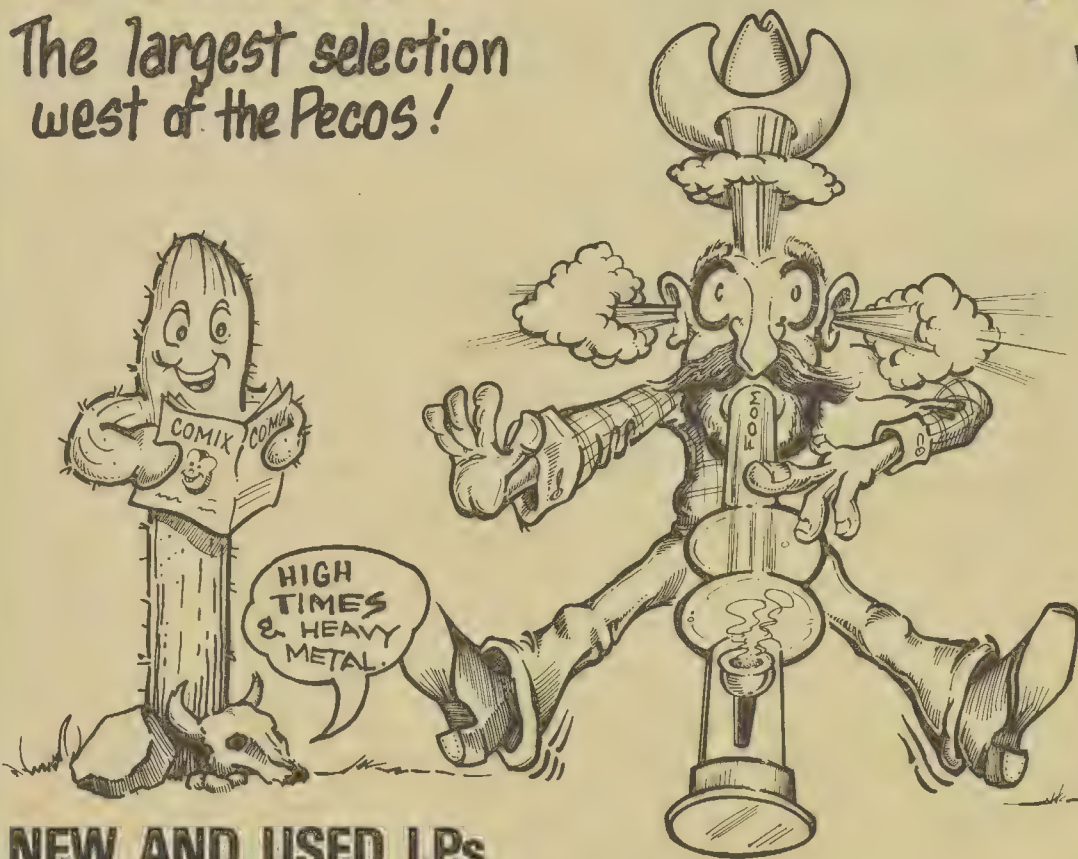
Ricky Nelson-Fats Domino-  
Johnny Cash-The Drifters-  
Jerry Lee Lewis-James  
Brown-The Belmonts-Herb  
Alpert-Many more. Hurry!  
Sat.-Sun. Only!





# BONGS?

The largest selection  
west of the Pecos!



NEW AND USED LPs  
UNDERGROUND COMIX?  
HECK!-WE GOT THOSE, TOO!

*"The only one left in town"*

# WE'VE GOT 'EM!!

Watch For New Location Soon



## TRUCKERS GENERAL STORE

622 W. HILDEBRAND

735-6482

# RAZZLE DAZZLE

Free Draft Beer  
or  
Bar Drink  
With This Coupon

Everynight: 25¢ Bar Drinks & Beer for Unescorted Ladies!

Free Beer 8-10	Texas Size Beer Bust 8-11	Bar Drinks, Beer, & Wine 25¢ 7-10	2 for 1 Bar Drinks 7-10			
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

2 for 1 Happy Hour 4:00-7:00PM  
Live Rock Every Night

OPEN from 1:00 PM - 2:00 AM

PHONE: 657-3103

2376 Austin Highway at Perrin Beitel Road



# HEART OF THE CITY

by Jim E. Beal Jr.

## OF MISSING LINKS, SKUNKS, SHADES AND DUNE

Let's go backwards for a change, although it's a sure bet Satchell Paige was right and something is gaining on us.

1502 Bitters Rd. has been the scene of more than a little bit of musical history. As the Teen Canteen, its stage was graced by SamNEric, Bubble Puppy, Lord August and the Visions of Light and ZZ Top.

As the Prize Bull, it hosted a nine-year-old Elvis impersonator.

In its present carnation as Skipwilly's, it helped unveil Heyoka's laser light show. Now it's doing its best to introduce New Wave and Punk music to the denizens of Alamoburg.

On a late August Tuesday the Shades and the Skunks and Skipwilly's flat black stage got together to blast out the first of a series of Another Wave Tuesdays at the Bitters Road institution.

At 9:00 pm, with a bored crowd of about a dozen people standing around shooting pool and drinking Lowenbrau, it appeared that New Wave thing was gonna go bust before it started.

By midnight, the joint was half-full and The Skeptic saw visions of Pogoers careening through endless Tuesday nights.

The Shades opened with enough decibels to send veterans searching for their Ted Nugent autograph model earplugs. However, the sound board was eventually wrestled into shape. The Shades kept pumping out their tunes.

Their female vocalist/keyboardist was victimized by a faulty speaker column, but that didn't prevent her from turning in a performance that would make Debbie Harry hear footsteps.

The Shades finished up their set with a history making encore. The first encore ever presented to a New Wave band by an audience in San Antonio. Who needs moon landings?

In New Wave strongholds like South Padre Island and CBGB'S the Skunks are noted for their energy and for tunes like "Cheap Girl", "Push Me Around", "Can't Get Loose" and "Earthquake Shake".

If you've been hiding in the hills of Helotes or just haven't been paying attention and you think New Wave bands are musically deficient and spit on people to make up for it, you've got a pleasant awakening coming. Bands like the Shades and the Skunks are willing to provide it.

The Skunks hit the stage churning out high energy numbers that soon had local record store employees and Aus-



photo by Clyde Kinsey

tin New Wave tourists dancing just like the old pro's at Raul's.

Besides having a total disregard for stage fright, the Austin New Wave bands show no fear of recording. The Skunks recorded "Earthquake Shake" and "Can't Get Loose" in their living room, put 'em on a 45 and have them for sale to friends and foes alike. They're currently at work on an EP.

The Shades have a single due out any day now. You see, it ain't hard—and it's fun.

Bill Angelini and Joe Pugliese and Skipwilly's have Terminal Minds, The Explosives and the Huns lined up for future Tuesday nights. You may even get a chance to see The Next, The Standing Waves, maybe even the Dils or The Vamps.

### INTERLUDE: ALBERT THE ARMORER AND WILD BILL

Just in case Rock and Roll doesn't save the world and just in case a mourning dove is crazy enough to come within range of a riot gun, a Saturday afternoon visit to Obar's Gun Store is in order.

Obar and Bill don't have the biggest weaponry selection in town, but they do have orange couches, a coffee pot and a white poodle that sleeps on bags of shot—not to mention a wicker Christmas tree and reindeer bells on the door.

Obar's, at the corner of Fredricksburg Rd. and Wurzbach, also has a nice little H&K 9mm double action molded plastic and cast aluminum handgun for those of you who keep asking what I want for my birthday.

### AND NOW OLD WAVE AT THE CASTLE

George Chain and The Missing Links did another Friday night rave-up at Annie's West Ave. Castle Club.

Chain and the Links play music from the 50's and 60's and, contrary to the way these things usually go, they are not a "Rock and Roll Revival"

group.

Apparently George Chain and the Missing Links are a bar band from about 1967 that got caught in a time warp. The singers, Chain and Larry Irvine, are authentic, the kind of cats that scare Lenny and Squiggy every week.

The Missing Links sported a few new members and were a little ragged, but that didn't stop the Castle Club's usual assortment of bizarre customers from portraying heavily.

The lovely and talented Craig Ross played some Marshall Tucker tunes, Betsy the waitress sang a couple, Stroker Ace showed up in a tuxedo, escorted by Bob, Carol and Carol's new hairstyle (Kathy's absence was roundly booed).

Johnny Magnum danced with Sparke and did something besides Pogo, Pablo and Jan slid their tennies across the floor for the first time ever and Mess Neesie and Heart even got cheek to cheek.

It may not be the Troubador, but George Chain, the Missing Links and the Castle Club can work weird mojo.

### DUNE RECORDING: BUDGET PERFECTION

John Murphy looks like the prototype rock abd roller-tall, slim, lots of hair.

John Blank looks like the prototype West Texas linebacker-medium height, stocky, not much hair.

The door looks like the prototype door to a Northeast side warehouse-aluminum, door handle-lots of glass.

Ah, but those old deceiving looks. Murphy and Blank are partners and the door leads to Dune Recording, the newest studio in town.

John Murphy is a musician who started recording in his living room, got into the technical end of recording and set out to build a studio.

John Blank in in the oil business. He's also a songwriter and guitar player. He was looking for a place to record some songs, became rather dis-

couraged with local facilities after extensive research and almost went studio hunting in Austin.

Because of a broken guitar string, Blank was Murphy's business card in a music store. In short, Blank, Murphy and Dune got together.

Dune is a culmination of a lot of work by Murphy, his brother George, a lady named Shelley Roberts, the people from Abadon-Sun and Blank. The "togetherness" attitude seems to have rubbed off on the studio, giving it class and ambience besides making it a superior technical facility.

Dune is currently an eight-track facility, scheduled to go sixteen tracks around the end of September. "We built this place piecemeal, striving for what I like to call *Budget Perfection*", Murphy said.

Right now Dune's business is about half commercial recording and half music. George Murphy and John Blank are recording albums there, the Krayolas did a 23 song demo at Dune, Mannikin did some demos there and Murphy is working on The American Peddlers new album which he recorded live here in Denver.

"A lot of studios suffer for their own fault. You just can't use the same recording approach for Country and New Wave. The attitude a person or group expresses in the music is what I strive to capture on tape", Murphy said.

What is the advantage of being a musician with a recording studio?

Murphy: "We try to stretch time. We offer an hourly rate or a daily rate. I try to be sympathetic and try to turn out good product for someone who needs more work.

I'm willing to work with a band. I consider myself a servant of the band when they're in here and act as an interpreter between the musical and the technical".

Drawbacks? "It's sometimes frustrating. If I hear someone doing something in the studio which I think could be done better, I don't really have the right to interfere. Ninety percent of the people we get in here are underrehearsed. Consequently, they don't get the best product and it costs more.

If I could tell a band one thing, it would be that they should practice what they're going to record as much as they can before they go into a studio".

"Musicians have to understand a small studio is usually run very close to the budget limit and usually run by musicians. A studio like this can bend so far, but it has a budget too".

If you're interested in putting tracks on wax with people who are interested in those tracks, Dune is located at 10328 Kotzebue (one block off the corner of Bitters and Wetmore). Business hours are 10 am to 6 pm—recording hours are anytime. Eight track time is \$40.00 an hour, 16 track is \$50.00. John Blank makes good coffee, but remind him to turn the burner on.



## Original It's Only Rock 'n' Roll

### Logo Silk Screen T-Shirts



**Each \$5.00**

**plus 50¢ for postage & handling**

**Available in**

**blue (sm. & med.) yellow (large)**

**Send postal money orders only to:**

**It's Only Rock 'n' Roll**

**P.O. Box 5629 San Antonio, Tx. 78201**

## CONCERT GUIDE

### AUTSIN

9-7-Black Oak/Heyoka/Armadillo  
 9-15&16-Talking Heads/Armadillo  
 9-22-Micheal Nesmith/Armadillo  
 9-27-Bad Company/Superdrum  
 9-27-Wet Willie/Armadillo  
 9-28-Dave Brubeck Quartet/Armadillo  
 9-29-The Records/Armadillo  
 10-3-Brahms Tchaikovsky/Armadillo  
 19-4-The Clash/Armadillo  
 10-9-Micheal Murphy/B. W. Stevenson/  
 Steve Fromholtz/Ray Wiley Hubbard/  
 Municipal Auditorium  
 10-24-Hall and Oats/Armadillo

### DALLAS/FT. WORTH

9-23-AC/DC/Molly Hatchet/Texas Hall  
 9-29-REO Speedwagon/Blackfoot/Tarrant  
 County Convention Center

### HOUSTON

10-5-Beach Boys/Summit

### SAN ANTONIO

9-8-Bar Kays/Radio/Chocolate Milk/Arena  
 9-8-Black Oak/Sunken Gardens  
 9-7-Santana/Ronnie Montrose/Arena  
 9-15-Ronnie Milsap/Laurie Auditorium  
 9-20-Stanley Clarke/Laurie Auditorium  
 9-22-AC/DC/Riot/Molly Hatchet/Arena  
 9-28-Micheal Murphy/San Antonio College  
 9-28-REO Speedwagon/Blackfoot/Arena  
 10-4-Beach Boys/Arena  
 10-6-Judas Priest/Point Blank/Arena

## S.A. LIVE MUSIC CLUB LIST

Fifty Fifty	5050 Broadway	(826-9278)	Jazz (Mon-Wed)
Floore's Country Store	Helotes, Tx.	(695-8827)	Live Music (Fri-Sat)
Fort Knox	Goliad Rd. at IH 37	(333-7041)	Rock & Country (Wed & Sat)
The Godfather	1703 N. St. Mary's	(224-6510)	Jazz (Mon & Tues)
The Knave	1375 Austin Hwy.	(826-2042)	Rock & Disco
The Place Next Door	Wurzbach & Data Point	(699-5935)	Progressive Country
Play Pen	2315 San Pedro	(732-0441)	Live Rock (Fri & Sat)
Razzle Dazzle	2376 Austin Hwy. at Perrin Beitel Rd.	(657-3103)	Live Rock (Fri & Sat)
Opry House Saloon	10006 Wurzbach	(696-3942)	Jazz, Blues & Rock Country
The Road Apple N.E.	4439 Walzem	(657-5935)	Country Rock
The Shadows	11799 West Ave.	(341-9991)	Progressive Country (Mon-Sat)
Shep's Palace	Poteet Hwy.	(624-2487)	Rock'n'Roll (Fri-Sun)
Skipwilly's	1502 Bitters Rd.	(824-0696)	Best in Rock'n'Roll
Southcross Villa Club	4032 E. Southcross	(337-5242)	Rock'n'Roll
The Union Jack	2022 McCullough	(732-3954)	Acoustic folk music
Village Inn	9 Winding Way Hill Country Village	(494-9833)	Progressive Country



Sales — Rentals  
 Repairs — Musical Instruments

**(512) 656-4785**

"Your Percussion Specialist"

**KIRK SCOTT'S  
 DRUM CITY**

**10708 Perrin Beitel**

**San Antonio, Texas 78217**





**Rachel Sweet/Fool Around/Stiff-Columbia** Move over Tanya. Step back Olivia. Marie Osmond I won't even mention. Rachel Sweet, a big-voiced 16-year old moppet hailing from Akron, Ohio is making some of the best girl-group music since The Ronettes. Forget all that Blondie hoopla. This is the real thing. The magic moment girl! From her cover of Carla Thomas' "B-A-B-Y", to Del Shannon's "I Go To Pieces", to producer Sternberg's penned "Who Does Lisa Like?" and "Cuckoo Clock", the Del Shannon "Hats Off To Larry" soundalike "Pin A Medal On Mary" and Elvis Costello's C&W tune "Stranger In The House" the album is a must buy. This gal can cover all musical bases with seeming ease. The backing band are all Stiff pros and really make all the arrangements sound great. Sure, I know albums are high these days but don't be afraid to take a chance on Rachel Sweet, 'cuz there's no chances when it's a sure thing. \*\*Ry

**The Knack/Get The Knack/Capitol** I'm trying to loosen up, you know? Assume an affectation, one that will make me seem really neat and alot of fun to be with. So I bought *Get The Knack*, a new group that sounds like the Beatles. Well, I just wanted to say that I really like this record (my second person, the one that compliments my new affectation, says I'm lying. But I don't believe him. He's a compulsive liar himself and who are you going to believe, a credible journalist with an affectation or an affectation of a credible journalist who lies). Anyway, let's see, I was about to tell you what a fine and colorful record *Get The Knack* is. Colorful in the sense that you might want to wear it swimming or atop your head as an accessory to a flaming red dress with pitchforks attached above the breasts. Whatever you decide, wherever you go, *Get The Knack* will certainly be a bright addition to your person.

What? I'm running out of space? Okay. Okay, already.

The fact is I have absolutely nothing to say about *Get The Knack*. I was forced to write this. My affectation was twisting my arm and you know how painful that is . . . typing while someone twists your arm. \*\* Brent Stone

**Lene Lovich/Stateless/Stiff-Epic** — Along with Rachel Sweet Ms. Lovich was the only other performer who really grabbed me from the current crop of Stiff talent. At first she reminds you alot of Patti Smith, but the talented singer/writer/saxophonist is beyond such comparisons. The writing is handled mainly by Lene and her guitarist Les Chapell. Each song is endowed with clever melodic hooks and bright production. I feel that CBS has acquired an important handful of talent in Lovich, Sweet and Ian Dury that should help change the music scene a bit. Fave cuts: "Sleeping Beauty," "Too Tender (To Touch)," "Telepathy" and "Say When." \*\*\*Ry

**Gruppo Sportivo/Mistakes-Sire**—Picture it. Blondie weds DEVO. Nick Lowe officiates and Tonio K gives the bride away.

You don't understand? Skip down to some hard rock review then, you could get your brain pan bent if you read more.

Gruppo Sportivo comes from some Scandinavian country where the sun doesn't shine enough and people spell their names with a lot of vowels. This band probably got their start making snide comments at ABBA concerts.

If you don't read along with the words to the Gruppo Sportivo songs you won't get too scared, you also won't like this record that much.

Besides, how can you resist an album with a free single taped to the back and a song called "I Shot My Manager"? \*\* Jim Beal

**Laughing Dogs/Laughing Dogs/Columbia** I remember these dudes from the first *Live at CBGB's* album and more than any other band on that New Wave compilation they didn't fit. Their music was slicker and more developed. Three years later they finally have their own vinyl to hawk and I must admit that I like it. If you miss The Raspberries and the Rubinoos are too lame for your pop tastes maybe the Dogs are for you. Hooks galore and clever lyrics combine with high harmonies and masterful playing to make an enjoyable debut. Best cuts: "Get 'Im Outa Town" and "I Need A Million". \*\*Ry

**Wire/Chairs Missing/EMI** These guys' first album (*Pink Flag*) was one of the most energized and urgent punk records recorded. On *Chairs Missing*, with the aid of excellent production and synthesizers by Mike Thorne, Wire has turned to the "artistic" side of music while retaining their impact and conciseness. The lyrics are still strange ("Oh you should miss her, she says she's my sister. She pisses icy water on poetic mornings") and now the sound textures match (Brian Eno, Devo, et al get raves for the same stuff). Subtle but powerful. \*\*Michael Escamilla

**Bruford/One of a Kind/Polydor** Drummer Bill Bruford, one of the founders of the well-received group U.K., has formed his own four piece group once more. The sound is progressive jazz in the order of U.K.; in fact, it sounds like a natural progression for the English group. Allan Holdsworth, (ex-U.K.), plays guitar here, in his technically sound but rather uninspired style. Bruford's percussion is, as always, tightly precisioned and outspoken. The group has abandoned the small affinity it still had for rock on the previous U.K. album, and the move towards purer jazz, along with the leadership of Bruford, has been a good one. \*\* Michael Escamilla



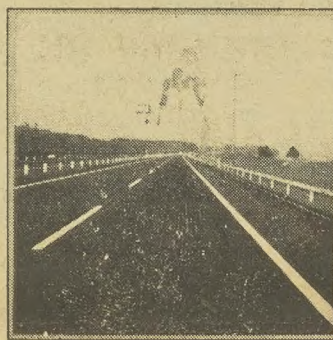
**Ian Gomm/Gomm With The Wind/Stiff-Epic** This is the second solo LP from the former Brinsley Schwarz member (now you begin to realize their importance) and it's pretty tasty. Gomm is a clever songwriter as can be attested to by his collaboration with another former BSer Nick Lowe on "Cruel To Be Kind" that's included on Lowe's new LP. A Pubvick chestnut "Hooked On Love" still works as well as does the new "Black & White" and an interesting reading of Chuck Berry's "Come On". \*\*Ry

**Marc Benno/Lost In Austin/A&M** Boy is this a fine album and a sheer pleasure to listen to. You really don't need to read any further. You might remember Benno from his days with Leon Russel in The Asylum Choir but this is his first album (that I know of) in a long time. He's helped by the likes of Eric Clapton, Albert Lee, Carl Radle and Jim Keltner. If the uptempo "Hotfoot Blues" don't tickle your fancy then maybe the beautiful melancholy "Chasin' Rainbows" will or the sax-enriched whimsy of "New Romance" or the autobiographical "Lost In Austin" or the. . . \*\*RY

**Ramones/It's Alive/Sire** As powerful as Joey Ramone sings, the Ramones' songs could always be better if his voice had more inflection and rose to different levels in each song. His singing here has even less flexibility than on the previous LPs, though the energy and excitement is still present. Every song tends to start off the same and doesn't change much after they're underway.

The mixing and production is far superior to the live medley on the *Rock'N'Roll High School* soundtrack which made the songs sound muffled and artificial.

*It's Alive* is a two-record set with 28 songs from their first three albums. If you're a newcomer to the Ramones don't think you have to buy it just because it's a live one. To hear them at their best buy their previous studio LPs, then see them live. B— \*\*Clyde Kimsey



**Pat Metheny/New Chautauqua/ECM** An in depth study of the guitar, both electric and acoustic, as a melodic instrument. No other instruments are present and none are really needed. It is easy to see why Metheny is considered to be a guitarist of genius at age 23. Supposedly jazz but unreservedly recommended for all guitar players and music freaks. Beautiful, mood setting, haunting. \*\*David Arthur.

**Rainbow/Down To Earth/Polydor** Ritchie Blackmore? A fine guitarist who is a prima donna. This album features another all new band, save for the drummer, and has another former Deep Purpler, Roger Glover, on bass. He also handles the lyric chores.

Blackmore used to be one of the finest guitarists existent. Rainbow would never have made it to where they did without him, but because of him, and his insistence that every song be a showcase for his playing they never really reached half their potential. Now that both Ronnie Dio's voice and lyrics are gone the band is weakened even more. The classical overtones and fantasy elements so present in earlier days is replaced by the usual hard rock wailing.

Yet any band with Blackmore can't be all bad and this isn't. Even at their worst this band still is far ahead of such newcomers as Van Halen or Teaze. Also the only real experiment on the album, a Russ Ballard number entitled "Since You Been Gone", is great hard power pop. Blackmore plays his most subtle guitar in years on this. At times new riffs do appear on the other songs but lyrics and/or vocals reduce the effectiveness.

The band is solid, the singer ok, the lyrics pretty bad, and if they ever get their act together they just might be able to flog some life back into heavy metal rock. Blackmore comes close but he needs some support, guys. \*\*David Arthur

**Ian Dury & The Blockheads/Do It Yourself/Stiff—Epic** Ian Dury is an Englishman in his late thirties who sings in a heavy Cockney accent similar to Oliver Reed's vocals in *Tommy*. On Dury's first LP, *New Boots and Panties*, he told us how he missed Gene Vincent the '50s rocker and the simple romantic years he grew up in. On both albums his writing is traditionally romantic but he makes his point in a more modern way.

*Do It Yourself* is unlike the first one in that is basically light disco-jazz with influences of trad English musichall music instead of the simple but aggressive tunes from *New Boots*. "Lullaby For Francis" is a good reggae song but it's the only non-disco song. The LP as a whole sounds like something you might hear in quiet English Pub. You might call it progressive/avant garde light disco. B— \*\*Clyde Kimsey.

**Go For What You Know/Pat Travers/Polydor** Who knows why, but Canadians break out in San Antonio the way disco records do on KTFM. Toronto guitarist-singer Pat Travers likes our area so much that his live album was recorded at the Austin Opry House as well as in Florida.

Travers is one of the rare heavy metal artists—he draws from (not rips off) Jimi Hendrix, he knows about R&B—demonstrated on his sizzling version of Little Walter's "Boom Boom (Out Go the Lights)"—and dynamics.

Although Travers still doesn't write good melodies (as in Hendrix's "Little Wing"), he's vastly improved as a singer, and his axework—well, check out "Heat in the Street," hot lava deluxe. On its own terms, "Go For What You Know" is at least a three-base hit. \*\*J.J. Syja

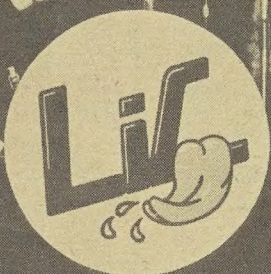
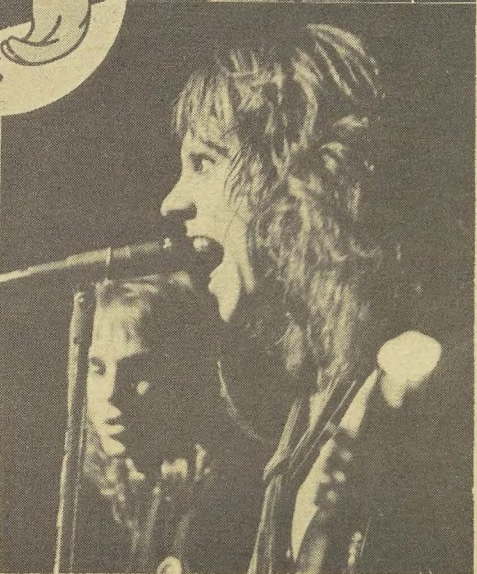
**David Kubinec/"Some Things Never Change"/A&M** Produced by John Cale, eh? That says it's worth a listen right away. Vocally he reminds me of Ziggy period Bowie and that's fine if you've tired of Bowie's latest pseudo-avant garde meanderings. Musically and lyrically the guy's really good and different and lately there's been a glut of good records from new artists so you might have a difficult choice to make but I didn't. Songs like the title cut and "Another Lone Ranger" won me over easily. \*\*RY

**David Werner/Epic** Second LP for Werner is hard rocking pop you can sink your teeth into. "Can't Imagine" the opener grabs the listener by the ears and shakes him/her and from there on you're all his. What with The Knack having captured Billboard's numero uno spot the gates should now be wide open for power popsters of Werner's calibre. \*\*RY



**The B-52's/Warner Bros.** They hail from Georgia but have nothing to do with Southern boogie, amazing huh? They have more in common with DEVO and Talking Heads and judging from my friends' attitude you either have to love or hate the B-52's. Musically they're rhythm-oriented like Talking Heads and they're interested in getting sounds more than music from their instruments as DEVO seems to be. Like both other groups the B-52's sing/speak the lyrics to their songs in short Morse code type messages and have a 60's influence. Overall I like them even though I'm more reminded of The Ventures myself. Fave cuts: "Planet Claire", "Dance This Mess Around" and "Rock Lobster". \*\*RY





"Just A Taste"  
Lic's debut album on Big Dog Records  
available at Sound Warehouse and  
other fine record stores.

Sept. 20 Skip Willy's



BLITZ

Blitz A new E.P. on Ripper Records  
available at Sound Warehouse and  
other fine record stores.

Sept. 27 Skip Willy's

Big "D" Stuff

Blackhorse

Gunz

Hooker

Jeremiah

Lightning

HEYOKA



Secretz

Sneakers

Squire

Steve Long

Wizard

& many more

Too Bitter San Marcos Sept. 13 Texas Theater Seguin Sept. 14 Kicker Palace Poteet Sept. 15

**The best in Rock 'N' Roll comes from Texas,  
The best from Texas is with**

**AMERICAN BANDS MANAGEMENT**

**HOUSTON**

**DALLAS**

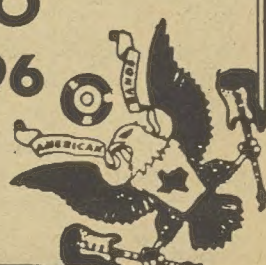
**SAN ANTONIO**

**(713) 463-8418**

**(214) 946-6716**

**(512) 340-1696**

**For Bookings & Other Information**





# Musicians, Clubowners, Sound Companies:

**PICKERS PARADISE** has built its reputation on being the first place to check for usual & unusual pro audio needs. We are the **NUMBER ONE**, if not the exclusive dealer in Central Texas for the following great lines:

## PRO AUDIO:

TANGENT  
TASCAM  
TARCO  
KELSEY  
SUNN  
ACOUSTIC  
MARSHALL  
MITCHELL  
CREST  
ATC  
TAD  
RCF  
CELESTION  
GAUSS  
EMILAR  
WHIRLWIND  
SESCOM  
AUDIO-TECHNICA  
SHURE

INTER SOUND  
QSC  
FURMAN  
ASHLY  
ALEMBIC  
MXR  
DOD  
EASTERN ACOUSTIC WORKS  
SFW  
COLLEHON  
PAS  
GALLIEN-KRUEGER  
McCAULEY  
LOFT  
FRAP  
BARCUS BERRY  
CALZONE  
ATLAS  
HELPIN STILL

## KEYBOARDS:

AMP  
ROLAND  
MOOG  
KORG  
HOHNER

## GUITARS:

HAMER  
ALEMBIC  
TRANS BEAN  
IBANEZ  
RICKENBACKER  
WASHBURN  
KRAMER  
OVATION  
TAKAMINE

We maintain one of the largest inventories of Pro Audio gear in Texas. And to make things a little nicer you will find **PICKERS PARADISE** quite competitive when it comes to price.

We back up our sales with a Loans Policy as well as factory authorized service. So you can't lose . . .

Whether you're a musician, club owner or sound company, **WE CAN HELP YOU!**

Stop by or give us a call in San Marcos.  
**(512) 392-9467**